

GOYA: 67 Drawings

Introduction and comments by A. Hyatt Mayor

Curator Emeritus, Department of Prints, The Metropolitan Museum of Art

THE METROPOLITAN MUSEUM OF ART

Distributed by New York Graphic Society, Greenwich, Connecticut

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P. 1



Frànc.^{co} Goya y Lucientes,
Pintor.

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BINDING MOTIF:

Goya's signature from a letter of 1794.

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Introduction

During his eighty-two years of life, Francisco José Goya y Lucientes drew and painted for about seventy, etched for some fifty, and made lithographs for five or ten. Each mode of expression carried his fame differently to different countries. In Spain his paintings made him widely known before he was forty, while his etchings fell flat. When he was seventy-nine some of his prints were copied in Paris, and his big lithographs were admired there shortly after his death in 1828. His drawings have been the revelation of the last half-century.

In his late twenties Goya painted murals for a monastery at home in Zaragoza. When he moved on to Madrid the court circles began to notice him in his thirties as a designer of tapestries in conventional schemes of decoration that he freshened with the tang of Spanish earth. He was thirty-seven when he signed and dated his portrait of the prime minister, the count of Floridablanca, which established his main source of livelihood: portraits of many members of a few families, from the king's on down. His imaginative paintings had less success, his prints none at all. When he was fifty-three he published his first great etchings, the *Caprichos*, of which he managed to sell only twenty-seven sets in four years, mostly to foreigners. He seems to have done hardly better with the etched *Bullfights* that he put on sale when he was seventy. He never even published his *Disasters of War* or the unfinished set of big aquatints now known as *Proverbs* or *Disparates* (*Incongruities*).

Outside Spain Goya became famous in the reverse order. At least one set of the *Caprichos* reached Paris in a year, and another set was available at the Bibliothèque Nationale after 1809. Ten plates were copied in lithographs in 1825, at a time when Delacroix had already been training his eye by drawing many of the series in pen and ink. Also in 1825, Goya, remembering French purchasers of his work, tried to sell his four big lithographs of bullfights in Paris. Their style startled, however, instead of pleasing. Yet a mere decade later, when Baron Taylor was in Spain collecting paintings for Louis-Philippe, he bought eight Goyas, six of them from the artist's son. Louis-Philippe's entire collection was shown in four galleries of the Louvre from 1838 to 1850. This Musée Espagnole included another version of the Metropolitan Museum's *Majas on a Balcony* as well as *The Forge*, now in The Frick Collection, and the *Duchess of Alba* now owned by the Hispanic Society of America. Critics dismissed the Duchess's portrait as a silly fashion plate, and few of them admired any of the Goyas shown for twelve years in the Louvre. They nevertheless

made a lasting impression on at least one French painter, Manet, who was eighteen when the collection was sent to London for auctioning.

Goya made over a thousand drawings, about half in eight sketchbooks and half as preparations for paintings and prints. The sketchbooks contained about 550 subjects, of which all but some seventy-odd can be accounted for today. When Goya left Madrid for France in June 1824, his son Xavier cut the sketchbooks apart, mounted the leaves on pink paper, and penned new numbers on those that he bound into three marketable scrapbooks. Since he did not try to sell his father's preparations for prints, most of these found their way into the Prado Museum. Accordingly, we can illustrate only one of them (no. 1). Few except Spanish collectors saw the drawings until 1877 when a lot of 106, mostly from two of Xavier's scrapbooks, was auctioned in Paris. The first lot of Goya drawings to leave Europe was a group of twelve that Archer M. Huntington bought in 1913, of which eleven are now owned by the Hispanic Society of America. Xavier's only intact scrapbook, which contained fifty drawings, went to Venice with Mariano Fortuny, who sold it to The Metropolitan Museum of Art in 1935. These two purchases form the nucleus of the collection reproduced here, these sixty-seven drawings making up the largest group outside the Prado Museum. We present them in the chronological sequence established by Pierre Gassier in his *Francisco Goya/Drawings/The*



I Self-portrait at about fifty-two

On the back of the paper Goya twice tried a full-face self-portrait, starting the features before he outlined the head. In the big red-chalk profile drawing the eye merely observes; in the etching it stabs. The tingle of personality struck John Singer Sargent, who owned the impression of the etching reproduced here.

The Metropolitan Museum of Art, Bequest of Walter C. Baker
Etching: *Capricio* Number 1. The Metropolitan Museum of Art,
Gift of Mrs. Francis Ormond, 50.558.33



Complete Albums, New York, 1973. Gassier's erudite and passionate account (admirably translated) has supplied much of the information in this book.

Eleanor Sayre of the Museum of Fine Arts, Boston, has succinctly described the subjects of Goya's drawings:

"One finds no friends sitting for a portrait, no sketch from nature or landscape, tree, classical fragment, or ruin, no drapery study, and no thrifty jotting down of ideas for paintings against a less inventive time to come. There are only men and women drawn from trenchant imagination, or memory."

The earliest known Goya drawings are black chalk studies for tapestry cartoons showing models in Spanish costume, factual preparations required for organizing elaborate compositions. The Museum of Fine Arts, Boston, has the only one of these early studies in the Americas. With the probable exception of the Lehman Collection's self-portrait (no. 2) the drawings in this book were all made after Goya was forty-six, when illness changed his whole approach to art by deafening him. The sudden bottling up of his very Spanish communicativeness gave him what some today would call a nervous breakdown. His customary rapid conversation being blocked, he found an outlet by drawing what his buzzing silence confined him to: the ghosts and goblins of his village boyhood, and Spain's medievalism, lighted by fresh ideas sparking from the French Revolution.

Since he had been designing tapestries for some time, he began by jotting down the lighthearted, everyday frivolities with which he had been occupying the weavers. Then he started to feel his way toward his first extensive work of the imagination, the eighty etched *Caprichos*, by brushing gray wash to the exact square of rectangular pictures (nos. 11-22). He copied at least seventeen of his gray-wash drawings in red chalk, laid the chalked paper face down on the copperplate, and rubbed the back to offset the chalk design onto the etching ground. The etching then prints the same way around as the original drawing. This is how he used the only red-chalk drawing that we are able to reproduce (no. 1). He planned his later etchings, the *Disasters of War* and the *Bullfights*, entirely outside the sketchbooks, in red-chalk preparations that have mostly remained in Madrid.

Soon Goya began to write titles on his gray-wash studies (no. 13). Usually he retitled the subjects that he used for the *Caprichos*. Many of his titles puzzle like Delphic outcries or the ambiguities of dreams. They conjure the imagination into a mood while resisting literal exposition, let alone translation. Yet however dark his meaning and individual his spelling, he drew each letter unmistakably.

Drawing for so many imaginative etchings got Goya into the swing of draw-



2 Self-portrait at about forty to fifty

Goya's quill draws in dots and parallel curves that he adapted from Giovanni Battista Tiepolo's etchings. Goya also used this technique when he etched copies after paintings by Velázquez.

The Robert Lehman Collection, New York

ing for drawing's sake. More and more, he drew from the overflowing of his stream of consciousness in a graphic outpouring unequaled outside the work of Leonardo da Vinci and Rembrandt. Some of his visions took shape so exactly that he enlarged them almost without change into paintings, as he did when he turned the sketch of three men digging (no. 44) into the thunderous *Forge*. As he aged, he drew simply to unburden himself of the sights that swarmed into his inner eye, noting them with a rapidity that projects the tingle of his astonishment at what was appearing on his paper. These last drawings open peepholes into the central fires of his mind, into the flickering scenery of his spirit that he watched and reported the way other artists report street scenes and travel sights.

We are grateful to Mrs. Walter C. Baker, The Frick Collection, the Hispanic Society of America, The Robert Lehman Collection, New York, and The Pierpont Morgan Library for allowing their drawings, with the Metropolitan's, to be photographed directly onto the Meriden Gravure Company's negatives for reproducing with the closest fidelity. The reproductions are exactly the size of the originals, and they are printed in colors that closely approximate them.

GOYA: *67 Drawings*

3 Majo laughing at two girls fighting

When Goya was fifty he spent the summer of 1796 with the Duchess of Alba at Sanlúcar de Barrameda in the south of Spain. In the country he may have lacked canvas and paints, for he suddenly began to sketch at random in a pocket-sized sketchbook, brushing a gray wash made by wetting and grinding a Japanese or Chinese ink stick. All of these first unnumbered haphazard sketches have stayed in Europe. They mostly show single figures of the Duchess and other young women in casual summer undress. Perhaps in the autumn at Sanlúcar, perhaps in the following winter at Cádiz, or even on his return to Madrid, as sketching took hold of him, he got a gathering of larger leaves (nos. 3–22) and filled both sides of the paper with groups of figures in the lighthearted manner of his tapestry cartoons.



4 Majos and majas conversing

Majos and majas were handsome young Spaniards who dressed in the regional style that the aristocracy took up during the 1780s, while French aristocrats were masquerading as shepherds and shepherdesses.

Hispanic Society of America



5 Weeping woman and three men

Goya did not number the leaves of his first sketchbook. On this leaf from his second sketchbook he has brushed a 17. His son Xavier penned the 4 when he cut apart his father's sketchbooks to make up his salable scrapbooks.

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.4



6 Maja and companions

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.5

18

5.





7 The swing

Engravings after Fragonard and other French painters popularized such lively subjects throughout Europe. Goya painted similar but more formal swings in a cartoon for the Santa Barbara tapestry works in 1779 and for a wall decoration in the house of his great patrons, the Duke and Duchess of Osuna, in 1786–87.

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.2
Painting: *The Swing*. Collection of the Duque de Montellano, Madrid.
Photograph: Giraudon



8 *Maja and officer*

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.3

22

3



9 Girl and bull

Some of the young women in the two early sketchbooks may represent the Duchess of Alba in her rages and caprices.

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.7

23 1/2



IO Lovers sitting on a rock

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.6



II Three washerwomen

About a quarter of the way through his second sketch-book Goya began to square out his pictures with a solid background, here added as an afterthought in the beginning of the series. It has just occurred to him to work toward the eighty etched *Caprichos*.

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.8



I2 Girl at a well

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.9

46

9.



I3 “They are getting drunk”

Goya begins to compose the kind of caption that he developed into a distinct literary form in the *Caprichos* and the *Disasters of War*.

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.11



se emborrachan

I4 “Every word is a lie /The quack who pulls out a
jawbone and they believe it”

Goya changed *barilla* to *quijada*, both meaning jawbone. He wrote this commentary on the *Capricho* that he developed from this drawing: “Every science produces quacks who know it all without studying, and offer a remedy for everything. The real expert promises little and accomplishes much, but the Count Palatine accomplishes none of his promises.”

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.10
Etching: *Capricho* Number 33. The Metropolitan Museum of Art,
Gift of M. Knoedler & Co., 18.64 (33)



68 Tutto parola è busia

10.



el Charlatan. f. arranca una Ruijada y lo

25. 10. 34

15 “Humility versus pride”

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.13



Humildad contra soberbia

I6 “Generosity versus greed”

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.12

76



Largaza ^u contra Abaricia

I7 “Her brothers kill her lover, and she then kills herself”

Goya, or his son, extended the scenario in the darker ink.

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.14



Los hermanos de ella, matan a su amante, y ella
se mata después

18 “They got the confessor to climb in by the window”

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.15



An echo subir al confesor por la ventana

I9 “Are there fleas?”

Hispanic Society of America



My Pullover?

20 “We moralists are good people”

Goya developed this group from his tapestry cartoon of *The Tobacco Guard*, dated 1779, then turned it into *Capricho* 11, published twenty years after he made the cartoon. With a monopoly, the Spanish government sold tobacco for five times its price in Portugal and posted customs guards on the Portuguese border to stop smugglers.

Hispanic Society of America
Etching: *Capricho* Number 11. The Metropolitan Museum of Art,
Gift of M. Knoedler & Co., 18.64 (11)
Painting: *The Customs Officer* (also known as *The Tobacco Guard*).
Museo del Prado, Madrid



88



Buena gente somos los
Moralistas

21 “Recognizing them, the oil peddler shouts ‘Hey’ and starts beating the masqueraders/they flee, protesting the injustice of this scant respect for their performance”

Donkeys appear in *Caprichos* nos. 37 through 42.

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.17

Comocēlor el aceitero y dice ¡ola! y empieza
a palos con las mascaraz 23



ellos huyendo, claman la injusticia del poco respeto
a su representación

22 “She orders them to dismiss the carriage, rumples
and tears out her hair, and stamps/All because
Father Pichurris told her to her face that she was
pale”

This may record one of the tantrums of the Duchess
of Alba.

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.16

94

16.

Manda q^e quiten el coche, se despeina, y
arranca el pelo y pattea



Porq^e el abate Pichurris, le a dicho en sus oídos, q^e
estaba descolorida

23 Self-portrait at about fifty

Illness had deafened Goya with a shock that transfigures his drawings as if by explosion. Henceforth, everyday doings recede before the drive of his inward visions; it is these visions that fill this book.

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.1



24 “Mirth”

About 1801–03, after the big push of etching the eighty *Caprichos*, Goya used some leaves left over from his second sketchbook to make his third and shortest series, numbered only up to twenty-two (nos. 24–28). His work on the *Caprichos* had filled his mind with witches and dreams, and had trained his hand to his first real mastery of sketching with a brush. He has now said good-bye to the eighteenth century and feels his way toward the undiscovered age to come.

Hispanic Society of America

4



Pygmalion

25 “Nothing is known of this”

And almost as little can be guessed of the subject. Goya started to draw a woman being carried head downward and then, in a rare afterthought, changed the burden into the uncertain something sagging in a sheet.

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.24



The city of the dead

26 “He wakes up kicking”

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.26



Virpieta dandaputady

27 “Nightmare”

Goya deleted the word *visión*.

The Metropolitan Museum of Art, Rogers Fund, 19.27



pesadilla



28 Unholy union

The Robert Lehman Collection, New York



29 “Nightmare”

On his largest sketchbook leaves Goya drew his most carefully considered drawings, framed them with ruled black borders, and numbered them up to fifty (nos. 29–31). He tried out first ideas on several backs. Since the Peninsular War was making it hard for people to buy paintings, Goya may have hoped to be able to sell drawings. Forty-two of these most exhibitable of his sketches were dispersed all over the world through the first big public sale of his drawings at a Paris auction in 1877.

The Pierpont Morgan Library, New York, Purchased as the Gift of Mr. and Mrs. Richard J. Bernhard, 1959.13

41.
20.



EC

Peso della

30 “Take a look later”

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.18



Deborah, la berceuse

31 “God spare us such a bitter fate”

Some of the luminous halftones were scraped with a knife in the damp paper. The overhanging thundercloud is a portent of doom that Goya used with aquatint in the *Caprichos* and often repeated in later drawings.

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.50



Que, no libre e tan amargo lance

32 “All the worlds”

The bastard Italian of this title may have been suggested by the Spanish word for peepshow: *mundonuevo*. We can illustrate only two leaves from Goya’s thickest sketchbook, numbered up to 133, because 120 of its leaves are now in the Prado Museum. As he worked on this sketchbook for about twenty years, beginning around 1805, he changed from India ink to brown, which strikes through the paper, making the backs unusable. In these two leaves from the end of the book, Goya has learned how to prevent the brown ink from clotting opaquely.

Hispanic Society of America



tutti li' mundi

33 “She hastens to escape”

In 1809 Joseph Bonaparte suppressed the Inquisition and secularized Church properties, turning monks and nuns out into the cold confusion of the world. Their misery reveals them to Goya as human beings, who before had seemed monsters of ignorance.

Hispanic Society of America

128

Tempesta e cappa



34 Anglers under a rock

The writing records a financial transaction beginning *En el día 10 De junio De 1799*. . . . Since all of the identified sketchbook drawings are on virgin paper, this one must have been made when Goya had no sketchbook at hand and was forced by wartime shortages to reuse a ten- or twenty-year-old scrap, the way he was reusing old copperplates. But why did he not draw on the back, where he could have blotted out the writing totally?

Copyright The Frick Collection, New York, 36.3.60



35 Crowd in a park

Before Goya left Madrid for France in 1824 he filled most of his last Spanish sketchbook with drawings in brown wash and numbered them up to 103. Eighty-eight are now known, of which we illustrate thirty-one (nos. 35–65). Witches have now ceased to be prevalent, yielding place to people who remain real no matter how beset by crises. Goya has mastered the difficult art of drawing crowds. Here the line of trees in the background may represent the edge of the rectangular tank in the Buen Retiro Park or the lake in the Casa de Campo in Madrid.

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.19



36 Nude woman by a brook

Susanna and the Elders?

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.25



37 Monks in an interior

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.20





39 Hunting lice

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.27



40 Interior of a church

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.28

41

28.



4I Crowd in a circle

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.29



42 Truth beset by dark spirits

This persecuted figure recurs in the last two plates of the *Disasters of War*, as “Truth dead” and “Truth resurrected.”

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.30

93

30



43 Construction in progress

While Joseph Bonaparte ruled Spain, from the spring of 1808 to March 1813, he remodeled Madrid in the image of Paris by clearing so many great squares that he was nicknamed the King of Plazas. To make the Plaza de Oriente alone he leveled a church, several convents, and hundreds of houses. The turmoil of urban renewal or the building of the Opera in 1818 must have suggested this drawing and the next one to an eye familiar with Piranesi's *Prisons*.

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.31



44 Men digging

Between 1812 and 1819 Goya painted this group almost without change as *The Forge*.

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.32
Painting: *The Forge*. Copyright The Frick Collection, New York, 14.1.65





45 The stabbing

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.33



46 Torture by the strappado

Joseph Bonaparte's abolition in 1811 of torture in all Spanish domains may have suggested this subject. Goya at least knew the strappado through three etchings by Callot.

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47 Woman kneeling before an old man

The woman flings out her arms like the *Christ in the Garden* that Goya painted in 1819.

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.34
Painting: *Christ in the Garden*. Escuelas Pías, Madrid



55

34



59

35.



63

36.



50 Nun frightened by a ghost

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.37

65. 37.



51 Acrobats

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.38



52 Beggar holding a stick in his right hand

Here and in no. 53 Goya is recalling the studies of beggars that Callot began and Rembrandt elaborated.

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.39

69

39.









Peasant carrying a woman

Hispanic Society of America



76

42.



78

43.



80 1/4.



82 145.



60 “Constable Lampiños killed for persecuting
students and women of the town, who gave him a
douche of quicklime”

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.49

00 49.
Muerre el Alguacil Lampiñor, por per
seguidor de empujados, y mugeres de fortuna,
las y le hecharon una labatiba con cal viva



61 Woman murdering a sleeping man

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.46

87 46.



62 Provincial dance

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.47

89 47.





103 22.



65 Bird hunters with decoy

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 35.103.23



About 1819–24 Goya made small lithographs in Madrid by drawing on transfer paper. During the summer of 1824, in Paris, he must have seen lithographs being drawn directly on stone, for after settling in Bordeaux he drew four big bullfights on stone in which he discovered a painterly range of black and white that was to become classic. He liked the lithographic crayon so much that he used only it and black chalk for his final two sketchbooks. These last shapes of smoke haunt the eye in spite of Goya's jabbing his random accents too sharply through the gathering fog of his blindness.

43





67 Old man in a swing

Goya etched this subject in reverse and the same way around on both sides of a little copperplate now in the Museum of Fine Arts, Boston. As his life ends, Goya revisits a vision of his young manhood, charging it with unearthly joy.

Hispanic Society of America
Etching: *Old Woman Swinging*. The Metropolitan Museum of Art,
Rogers Fund, 21.97.1

